

CALLER'S EDITION

25¢

Sets in Order



The Magazine of SQUARE DANCING

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VOL. V NO. 7

Sets in Order

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and for the general enjoyment of all.

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AS I SEE IT . . . by Bob Osgood

Edmonton, Alberta, Canada

Hi There!

To say that the folks in Canada have caught the Square Dance Bug is certainly putting it mildly! It's a downright epidemic!

Traveling and calling through the province of Alberta as the guests of the Central Alberta Square Dance Association, Ginger and I have watched with complete amazement the enthusiastic spread of the activity which for a large part is only in its first year.

There is no evidence of a fad. The folks seem actually to have discovered the one big answer to their recreational needs. Most of them out here are farm people. They work hard. Most of the work is seasonal and when its planting time or harvest time the work goes on a 24-hour basis. When there's time for square dancing they go at it with the same sensible serious attention to learning and carrying on the activity which they bring to their work.

Where in most places in the United States people do their regular dancing 15 or 20 minutes' ride from their homes, over good roads—here in Canada they travel distances of 50 or 60 miles over rugged gravel and dirt roads in all kinds of weather conditions to the various population centers for their evenings of dancing.

It's people like this and callers and leaders like Ross Haynes who travel thousands of miles each month on a regular calling "circuit" who make us feel tremendously humble.

The Canadian Square Dance Association which centers itself around the Calgary area also has its sights set on doing a good strong job of square dance promotion. Their big festival this year was the largest ever held in the province. With all this, we're constantly reminded that this is only the beginning.

There is a great spiritual health and an assurance of long lived square dancing here in this wonderful country. We feel privileged to have seen it.

Sincerely,

Bob Oggood

BOOKS ON DANCING

SQUARE and ROUND DANCE TEXTS
BRING WEALTH OF MATERIAL
TO EAGER DANCERS

MORE and more square dancers are discovering what treasure-chests of knowledge and reference are provided in the many excellent books about their favorite hobby. On these pages we will tell you about new books in the field and also about some others you may not have heard about, but would like to. A square dance library, or at least one good standard book is very handy to have around to study, refer to, and for settling arguments!

During these long, lazy summer days it might be a good idea to reach for a square dance book while you're stretched in the porch swing and see what some of the experts write about square dancing. It's a wonderful opportunity to "bone up" a bit before the more strenuous fall dancing sets in.

Use your books wisely. If you live on the East Coast, a book by one of your own area leaders is your meat for styling. It's fun to read the books from other sections of the country, too, as long as you remember that the style and interpretation of the dance may be a little different from your own.

Books come from all areas where square dancing is popular. Some have come down through the years and offer wonderful repositories of historical dance information to those inclined to do a little digging back, almost an entire project in itself. It might be interesting to compare the styles of different areas; to trace a call back through the years to its inception. All of this is helpful to being a square dancer well founded on the basics of his hobby. The books on styling and calling may just invite you right up out of that porch swing, to practice some little nicety of style or trick on improving calling ability. Remember, too, books are for dancers themselves, not just for callers and teachers.

Here are some offerings for your square dance reading pleasure. For a more complete list, see Page 3, this issue.

INTRODUCTION TO AMERICAN ROUND DANCING by Frank Hamilton. Published by Windsor Records. 1953.

Newest of all is this most timely hand-book by one of Southern California's finest and most precise round dance teachers. You will find the book precise, too, replete with detail and easy to follow. Chapters deal with a standardized list of abbreviations used in writing round dances; the definition of round dance terms; positions; basic round dances; the art of leading (tab this, particularly); styling. All are thoroughly analyzed and discussed.

THE NEWEST AND LATEST SQUARE DANCE SINGING CALLS compiled and published by Cal Golden. 1953.

Herein are forty of the favorite singing calls of Cal's dancers, interspersed with photographs taken on Cal's many calling tours across the country. Cal has also written a Square Dance Patter Book, published in 1951, containing more than 500 changes, classified for reference.



SQUARE YOUR SETS, Parts I and II. Edited and published by Marion and George Waudby. 1950.

These two paper-bound volumes contain square dance figures done in Tucson, Arizona, including breaks and some round dances. Both books together offer about a hundred calls.

SQUARE DANCE BOOKS Numbers One and Two. Compiled and published by Norman Merrbach.

In these two books are a compilation of square dance calls from all over the country, mimeographed and in paper backs. The first edition numbers some 200 calls; the second about 100. SQUARE AND ROUND DANCE CALLS AND EXPLANATIONS. Compiled by MacGregor Records. Published by C. P. MacGregor. 1953.

This handy booklet contains a glossary of square dance terms, explanations of round dance figures and a listing of MacGregor records for squares and rounds.

IT'S EASY TO SQUARE DANCE by Chet and Eunice Wangerin. Published by Milwaukee Sentinel. 1950.

Herein are diagrammed and photographed square dance figures and simple calls, western style, making it especially useful for beginners' groups and for practice sessions.

SQUARE DANCES OF TODAY by Richard Kraus. Published by A. S. Barnes and Co.

This hard-backed volume, in its third printing since 1950, contains not only calls and directions, but goes into calling techniques, has some of the more familiar hoedown music, considers program planning and delves somewhat into square dance philosophy. A fine basic book.

A COLLECTION OF COUPLE DANCES. Compiled and published by Dr. Roger Knapp.

This mimeo-ed collection by Texas' Dr. Knapp, one of the foremost round dance instructors in the country, contains most of the more popular rounds of the past few years and defines round dance terminology.

STEP BY STEP THRU ROUND DANCES by Lee Katke. 1952.

Mr. Katke, an expert on rounds with special stress on the waltz, has issued a book unique in that it is a looseleaf notebook with flexible covers, so that additional pages may be inserted. Considered one of the finest of this type of work, the book contains detailed instruction, diagramming and explanations of terms. HOW TO SQUARE DANCE. Published by Colonial Press. 1952.

A booklet containing diagrams and explanations of simple movements and calls. a textbook for beginners and a reference section for more experienced dancers.

THE SQUARE DANCE. Published by Best-Ford. 1950.

This book is the Square Dance Manual of the Chicago Park District and is rather complete in that it goes into the history of the current square dance, diagrams figures for simple and more difficult calls, discusses fundamental movements and even the physical set-up of a hall and suggested dance programs. An excellent basic book.

PUGET SOUND SQUARE AND ROUNDS. Published by Central Puget Sound Folk Council. 1952.

Here are square and round dance calls and explanations as they especially pertain to the Puget Sound Area.



Your Dance Library

CHECK-OFF LIST

YOUR DANCE LIBRARY

Square dancers, teachers, callers, enthusiastic in their hobby, are constantly on the search for new ideas and various material on the subject of square and round dancing. Here is a list of some of the most popular books in the field. Check the titles that follow with your own square dancing library. You may find here some books you would like to add to your collection.

SQUARE DANCES and SQUARES AND ROUNDS:

- Anderson, Virginia C. Square and Circle. American Squares 1950. Paper back.
- Bossing, Ed. Handbook of Square Dances. Paper back.
- Boyd, Neva L. & Tressie M. Dunlavy. Old Square Dances of America. H. T. FitzSimons Co. 1932. Paper back.
- Burgin, Dot. America Square Dances. American Squares 1949. Paper back.
- Casey, Betty. Square Dance Instructions. Casey 1949. Paper back.
- Central Puget Sound Council. Puget Sound Squares and Rounds. 1952. Paper back.
- Chicago Park District. The Square Dance. Best-Ford 1953 Revised. Paper back.
- Clossin, Jimmy, and Carl Hertzog. West Texas Cowboy Square Dances. Carl Hertzog 1948. Paper back.
- Colonial Press. How to Square Dance. 1952. Paper back.
- Day, Mel, and Jere Long. In Idaho It's Docey Doe. Paper back.
- Duncan, Jack. Your Favorite Calls and Callers. Duncan 1950. Paper back.
- Durlacher, Ed. Honor Your Partner. Devin-Adair 1949.. Hard cover.
- Foster, C. D. Learn to Dance and Call the Foster Way. Parts I, II, III. Packets of Cards.
- Fowell, Kenneth. Let's Square Dance. Fowell 1951. Paper back.
- Fowell, Kenneth. Hi, Square Dancers. Fowell 1951. Paper back.
- Glenn, Tom. So You Want to Call Square Dances? Glenn 1950. Paper back.
- Golden, Cal. Square Dance Patter Book. McCartney 1951. Paper back.
- Golden, Cal. Newest Singing Calls. Golden 1953. Paper back.
- Greggerson, Herb. Herb's Blue Bonnet Calls. Greggerson 1946. Paper back.
- Grundeen, Frank. Here's to Square Dancing. (Cartoon Book.) Sets in Order 1950. Paper back.
- Harris, Jane, Anne Pittman and Marlys Swenson. Dance Awhile. Spiral back.
- Holden, Rickey. The Square Dance Caller. Holden 1951. Paper back.
- Hull, James A. Square Dance Calls and Explanations. Hull 1950. Paper back.
- Hunt, Paul, and Charlotte Underwood. Eight Yards of Calico. Harper 1952. Hard cover.
- Jennewein, J. Leonard. Dakota Square Dance Book. Jennewein 1950 Paper back.
- Jones, Fenton (Jonesy). Singing Calls. Sets in Order 1951. Paper back.
- Kirkell, Miriam H. and Irma K. Schaffnit. Partners All!—Places All. E. P. Dutton 1949. Hard cover.
- Knapp, Dr. Roger. Manual for Square Dance Instructors. Corpus Christi Recr. Dept.
- Kraus, Richard. Square Dances of Today. A. S. Barnes 1950. Hard cover.
- La Farge, Rod Garden State Square Dances. La Farge.
- La Farge, Rod. Sixteen Singing Calls. La Farge.
- Lee, Leonard. Collection of Favorite Square Dances. Lee 1950. Paper back.
- Lunsford, Bascom, and Geo. M. Stephens It's Fun to Square Dance. Stephens Press 1942. Paper back.
- Lyman, Frank. 101 Singing Calls. Lyman 1949. Paper back.
- MacGregor Records. Square and Round Dance Calls and Explanations. 1953. Paper back.
- Marron, G. and A. Square Dancing for Young and Old. Padell Book Co. 1945. Paper back.
- Merrbach, Norman. Square Dance Books, Numbers One and Two. Paper backs.
- Nelson, Butch. Square Dances of the Southwest. Paper back.
- Osgood, Bob and Jack Hoheisal. Square Dancing for Beginners. Sets in Order 1949. Paper back.
- Osgood, Bob and Jack Hoheisal. Square Dancing for Intermediates. Sets in Order 1949. Paper back.
- Osgood, Bob and Jack Hoheisal. Square Dancing, Newer and Advanced Dances. Sets in Order 1950. Paper back.
- Owens, Lee and Viola Ruth. Advance Square Dance Figures. Pacific Books 1950. Hard cover.
- Owens, Lee. American Square Dances of the West and Southwest. Pacific Books 1949.
- Shaw, Dr. Lloyd. Cowboy Dances. Caxton Printers, Ltd. 1949 Hard cover.
- Smith, Ray. Square Dance Handbook, Vols. I and II. Smith 1947 and 1948. Paper backs.

Smith, Ray. Collection of Square Dances and Mixers. Smith 1950. Paper back.
 Sumrall, Bob. Do-Si-Do. Matthews Publishing Co. 1949. Paper back
 Thomas, Charley. 12 Homemade Square Dances. American Squares 1948.
 Valley of the Sun Assn. Arizona Style of Square Dancing Paper back.
 Wangerin, Chet and Eunice. It's Easy to Square Dance. Milwaukee Sentinel 1950. Paper back.
 Waudby, Marion and George. Square Your Sets, Vols. I and II. Waudby 1950. Paper back.

COUNTRY AND OLD TIME DANCES:

Czarnowski, Lucile K. Dances of Early California Days. Pacific Books 1950. Hard cover.
 Ryan, Grace L. Dances of Our Pioneers. A. S. Barnes & Co 1926. Hard cover.
 Thomas, Charley. Dancing Back the Clock. Thomas 1952. Paper back.
 Tolman, Beth and Ralph Page. The Country Dance Book. A. S. Barnes & Co. 1937 Hard cover.

CONTRA DANCES:

Brundage, Al and Reuben Merchant. Contras Are Fun. Brundage & Merchant 1952. Paper back.

ROUND DANCES:

Cooney, Vincent & Audrey. Western and Old Time Dances. Cooney 1949. Paper back.
 Cooney, Vincent & Audrey. Western and Old Time Dances. Waltz. Cooney 1948. Paper back.

Hamilton, Frank. Introduction to American Round Dancing. Windsor Records 1953. Paper back.
 Howell, Betty and Homer. Round Dances. Howell 1950. Paper back.
 Katke, Lee. Step by Step Through Round Dances. Katke 1952. Leatherette flexible back. Loose leaf.
 Knapp, Dr. Roger. A Collection of Couple Dances. Paper back.
 Osgood, Anderson, & Hoheisal. Dancin' A Round. Sets in Order 1950. Paper back.
 Osgood, Ginger. Today's Round Dances. Sets in Order 1951. Paper back.
 Osgood, Ginger. Roundancer Up-to-Date. Sets in Order 1952. Paper back.

MUSIC:

Burchenal, Elizabeth. American Country Dances. (Contras.) G. Schirmer, Inc. 1945. Hard cover.
 Chase, Ann Hastings. The Singing Caller. Association Press 1944. Paper back.
 Chicago Park District. Folk Tunes for Use with Square Dance. 1942. Spiral back.
 Durlacher, Ed. Country Dances. Bob Miller, Inc. Paper back.
 Knorr, Frederick and Dr. Lloyd Shaw. Cowboy Dance Tunes. Caxton Printers Ltd. 1949. Paper back.
 Lovett, Benjamin. "Good Morning," for Mr. and Mrs. Henry Ford. 1943. Paper back.
 Ruth, Viola. Pioneer Western Folk Tune. Ruth 1948. Paper back.

DALLAS CHOSEN AS SITE FOR '54 CONVENTION

DALLAS is it! That Texas city will be the locale for the Third Annual National Square Dance Convention, which will be held in either February or March of 1954, dates to be confirmed later, at the State Fair Grounds.

In order to give the best possible basis for their bid, about 45 callers and representatives of various Texas square dance associations met in Austin and discussed forming a statewide association. The cities of Austin, San Antonio, Fort Worth, Corpus Christi, Houston and Galveston, through their representation, relinquished any idea of bidding for the 1954 Convention themselves and wholeheartedly offered their support and co-operation to Dallas.

After thorough discussion, pro and con, it was decided to form a permanent Texas Square Dancers' Association. Lee Bedford, Sr., Dallas, was elected President; Dr. C. H. Brownlee, Austin, Vice-President; and Martha Bybee, Bonham, Secretary-Treasurer. A constitution and by-laws drawn up

by Tom Mullen of Houston will be presented for ratification at the next meeting. More details of the 1954 convention will come as plans are formulated.

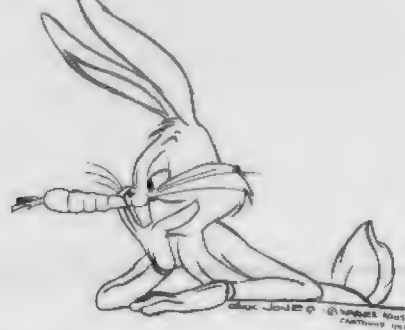
The First Annual National Square Dance Convention was held in Riverside, California, in 1952; the second in Kansas City in 1953.



Lee Bedford, Sr., head of the newly-formed Texas Square Dancers' Association. Photo by Doc Allen

THE CALLER

As Viewed by Chuck (Bugs Bunny) Jones



EVERYONE who square dances has decided opinions about callers in particular and most of them about callers in general. Some of these opinions are constructive. As a starter, let us examine the idea that callers are a class among people, somewhat as airedales are a class among dogs. Sinclair Lewis once said, "There are no tramps, only men tramping — ." We might recognize that there are no callers, either, only men and women calling. If we understand this—and it is a toughie to accept—we have made an important step in our understanding of the care and treatment of callers. The caller is a human being, incredible as it may seem.

The very nature of the job of square dance calling automatically sentences a man to a curious half-lit world where he is somewhere between a club member, a platoon sergeant, a paid entertainer, a father confessor, a buffoon, and a concert master. When he first grasps a microphone in his sweaty little paw and trembles out his first Solomon Levi, he not only removes himself from the realm of the dancer, but he becomes a performer for pay. This is a fact of life. We dancers may forget this, but the caller cannot, if he wishes to become popular and remain so.

Realizing, then, that the caller is a person, subject to melancholia, hives, housemaid's knee, psychoses, hunger and thirst—how best can we help him create a successful dance for use?

Clubs usually place a caller in one of the following categories:

1. **THE DEITY.** When a club of intermediate dancers is first formed and the services of a top-notch caller are engaged, this is what sometimes results. The caller is OUR HERO. He can do no wrong. His round dancing so dextrous that we can hardly wait to get home and spit on that autographed picture of Fred Astaire. We get all jealous for him and will brook no criticism from outsiders. As time goes by and we improve, a little of the chrome rubs off and a great wave of disillusionment sets in. That which looked so glamorous looks only shabby; somebody whispers it's time for a change and the seeds of destruction of our club are planted. Herein lies one of the first responsibilities of the caller—to early establish a proper relationship between caller and dancer. An informal talk occasionally might help. The easy way is to accept the adulation because it is pleasant and flattering—but some day some nosey character is going to claim that the caller's boots hide feet of clay.
2. **OBJECT OF SUSPICION.** Or the "Why don't he call as good as Doc Maxgooder?" This category often follows the first and sometimes occurs when a group of dancers follow a certain caller around too much. What has happened, of course, is that they know the caller too well; they anticipate nearly anything he is likely to do. Even his brightest quips become the "Oh no, not again" in reaction. The result here might be that the dancer quits all the clubs this caller has—which is foolish. If he cuts down on one or two, he will soon find that the caller has regained that old black magic. Here again it is the caller's responsibility to resist the flattery implied by these faithful followers, and urge them to attend other dances.

(Note: Above is part of the transcript of a talk given by Cartoonist Jones at the Associated Square Dancers' Club Clinic in Los Angeles last fall.)

PICTURE OF THE MONTH



SIDES DIVIDE & LINE UP FOUR

By Jim York, Mill Valley, California

1st and 3rd bow and swing

Go into the middle and back to the ring

Do a right and left thru across the floor

1 and 3 do right and left thru.

Sides divide and line up four

2 and 4 separate and stand in lines of four with 1 and 3.

Forward eight and back like that

Forward again and Box the Gnat

Box the Gnat with person directly opposite you in line of four.

Same little lady a do-sa-do

Do-sa-do with the same person whom you Boxed the Gnat with.

It's back to back and around you go

Now pass thru across the set

Pass right shoulder with opposite person.

And everybody—turn to the left

Go single file

Make a left hand star and spin it awhile

Back by the right you've all gone wrong

It's a right hand star and sing a little song

Gents reach back with your left hand

Gents reach back over right shoulder with left hand to lady in back.

It's a do-paso from where you stand

Partners left and corners right

Partners left with a left hand swing

Heads a right and left thru across the ring

Sides divide and line up four

Go forward and back as you did before

Pass thru across the set

Turn right back you're not thru yet

Do a right and left thru across the land

Pull her around with your left hand

To the right hand lady with a right and left grand

Instead of turning partner completely around to finish the right and left thru, the gents pull partner around till he is facing his right hand lady and she her left hand gent—then start right and left grand. This returns each person to original partner.



OMAHA DANCES

THE big event of Omaha, Nebraska's square dance year is the giant Festival which takes place every spring. The Omaha and Area Square Dance Council gets together with the Omaha Junior Chamber of Commerce months in advance to launch a publicity campaign and start the planning. This year the date of the 5th Annual such soiree was May 23 and the place, the enormous Ak-Sar-Ben Coliseum. *Three hundred* sets—that means 2400 dancers, friends—were on the floor at one time, with some 6200 more folks in the stands watching them! In the picture you can see the spectacular effect of the crowd of square dancers under one roof. Each year an out-of-town caller is imported for the occasion and this time it was Bob Osgood, from Southern California.

EVENTS SEEN THRU THE SQUARE DANCER'S EYE



One of the first Big square dances in Milwaukee, Wisc., held early this year for the polio fund, and eminently successful, with Elmer Hamann General Chairman and George Zieman, president of the Wisconsin State Association, largely responsible.

—Photo by The Milwaukee Sentinel



Photo by The Milwaukee Sentinel



The Spring Fling at Sherman Oaks Grammar School, Sherman Oaks, Calif., had 56 squares of children from the 4th, 5th, and 6th grades doing the Grand Square. Here they are about to go into action. Teacher Inga Pace trained and calls for the children.

—Photo by Stan Robinson

These joyous-looking folks are the Dudes and Dolls, who come from five suburban towns around Chicago, and are pictured at their annual banquet. Bill Clarke calls for the group.



ASILOMAR -- AUGUST

The WALKTHRU

Dear Square Dancer:

If you've never been to Sets in Order's summer camps, you've missed a treat. In the first place, the crisp, stimulating atmosphere just peeps you up for all the dancing you can cram in. You get it. You get also a feeling of fellowship and fun which is unparalleled. Some of this you bring yourself for you who attend *are* the Institute and your contribution along with that of the faculty and the campgrounds makes a wonderful whole.

Bring the kids, too. They can have a real big time. There's play apparatus, a swimming pool, tennis courts, ping pong, billiards, card games, horseback riding, glass-bottom boat trips on the blue Pacific, sightseeing on the picturesque Monterey peninsula—and all safely near by.

You'll leave Asilomar, after your five full days, with renewed vigor, your head buzzing with new ideas to try out on the stay-at-homes, and best of all, with the remembrance of gay times with a host of new friends. Come on and join us in August. Write in for a Brochure and Application Blank today.

SETS IN ORDER'S AUGUST FACULTY

Ed Gilmore Frank Hamilton Arnie Kronenberger Sam Hinton Bob Osgood

THE DATES: AUGUST 30 TO SEPTEMBER 4

Just so you'll know what some of those lucky ones who've *been* at Asilomar thought about it:

"... It has been a wonderful experience; I've met grand people; the instructors deserve worlds of praise. I've learned more these few days than I ever thought possible..."—Washington.

"Asilomar has truly been a 'Square Dancer's Paradise.' The people we have met are the cream; the instructors are the best. We are grateful that we have been privileged to attend. We have enough beautiful memories to last a lifetime and yet we

are greedy enough to want more and more..."—Iowa.

"We are experienced dancers but are interested in neither calling nor teaching. We like round dancing and made a point of finding out all we could as to what was danced at the Institute. We find that you set the trend for the year."—Texas.

"We are coming and are bringing a gang of friends that will keep you busy. One couple is painting their own house and putting the money aside for the August session of next year. We have already started putting pennies in a can!"—Illinois.

A PRETTY GIRL DRESSED IN BLUE

Originated by Henry "Buzz" Glass, Oakland, California

Music: Windsor 7614

Starting Position: Open dance position, partners facing in LOD, inside hands joined

Footwork: Opposite footwork for M and W throughout, steps described are for M.

Measures

Pattern

- 1-4 Two step; two step; forward, close; back, close;**
Starting M's L foot, take two two-steps ahead, facing directly fwd in LOD; step fwd in LOD on L foot, step on R foot beside L; step bwd in RLOD on L foot, step on R foot beside L.
- 5-8 Two step; two step; forward, close; back, close;**
Repeat action of Meas. 1-4 except that on last step in Meas. 8, partners make $\frac{1}{4}$ turn, M to R and W to L, to face each other with M's back to center, joining both hands.
- 9-12 Two step left; two step right; back and bow, forward; step, step;**
Starting M's L foot, take one two-step to L in LOD; take one two-step to R in RLOD; releasing W's R hand from M's L, M steps back away from W twd center on L foot and makes a brief bow, while W steps back on R foot twd wall and makes a brief curtsy. Partners step toward each other, M on R and W on L, joining both hands; each takes two steps in place; M's L-R and W's R-L.
- 13-16 Two step left; two step right; back and bow, forward; step, step;**
Repeat action of Meas. 9-12, ending with partners taking closed dance position.
- 17-20 Two step; two step; two step; two step;**
Rotating CW while progressing in LOD, partners take four turning two-steps, making two complete turns and ending with M's back to center.
- 21-24 Slide, two; three, jump; turn, two; three, four;**
In closed dance position, moving in LOD and starting M's L foot, take three slide steps, then partners jump lightly into air, landing on both feet and releasing closed position; partners turn away from each other with four walking steps, M turning L face with L-R-L-R and W turning R face with R-L-R-L; partners resume closed dance position.
- 25-32 Two step; two step; two step; two step; slide, two; three, jump; turn, two; three, four;**
Repeat action of Meas. 17-24 except to end in open dance position, ready to start the dance again.

REPEAT ENTIRE DANCE FOR TOTAL OF FOUR TIMES

NOTES: After making the turn-away at end of last sequence of dance, partners bow to each other as the music ends.

To make this dance a mixer, the M may progress to the next W ahead, CCW, during his four step turn-away at end of each sequence of the dance.

TRINIDAD TWISTER

Scrambled by Marvin Shilling

Music: Western Jubilee #604A, "Jubilee Rag"

First and third you bow and swing

Then lead right out to the right of the ring

Circle half and don't you blunder

The inside arch and the outside under

First and third couples lead to couples on their right and circle left until active couples are on the outside facing the set. Inside couples form an arch with their joined hands and outside couples duck under.

Head ladies chain in the middle of the floor

Turn to the outside and circle four

Ladies #1 and #3 chain after they have ducked under the arch, and active couples turn to the outside couples, circling left with them. #1 lady is now with #3 man; #3 lady with #1 man.

Change those rings to a right hand star

And keep on going the way you are.

Two circles of four drop hands and form right hand star.

Turn right back with a left hand star

Two moving stars reverse to a left hand star.

Then the head ladies chain in the center once more

Turn back to the sides and circle four

Ladies #1 and #3 chain out of the stars back to their own partners, turn to the outside couples again and circle left in fours.

Circle four and around you go

Get your back to home, and do a do-pas-o

It's a partner left and corner right

Then back to your honey like an allemande thar

And four gents center with a right hand star

Four gents turn partners by the left, corners by the right, partners by the left again and men back up in a right hand star, ladies walking forward.

Swing right around to the next little girl

It's a wagon wheel and turn them around

Gents break right hand star, walk around to the ladies ahead of them, and give them a wagon wheel spin, catching them by the left arm, walking forward in couples.

And the gents star left as you come down

The hub flies out and the rim flies in

You balance right and go on again

Men star by the left, break star, back out of it, balance quickly with their partners, by the right.

It's a left and a right and you turn them around

Like a wagon wheel. You're goin' to town

Men drop their partners' right hands, go on to the next lady in the circle as in a grand right and left, and then on to the next lady, spinning her by the right in a wagon wheel spin. Men star by the left.

Then the hub flies out and the rim flies in

You balance right and you're gone again

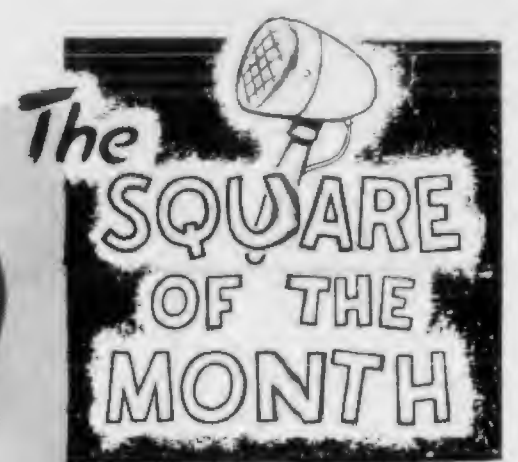
Men break out of the star, back out of it, balance partners by the right.

A left then a right and you promenade

Right back home with a new little maid.

Men go on to next lady with the left, take the next lady and promenade home.

Repeat four times to get original partner.

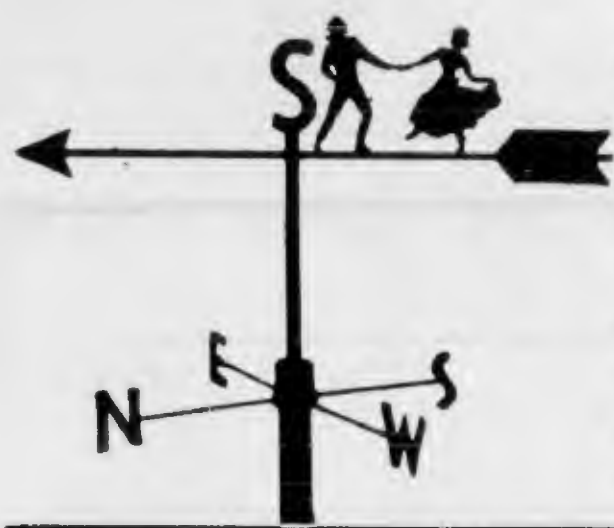


MARVIN SHILLING

FROM Trinidad, Colorado, comes our featured caller this month. It was just four years ago that Terry Golden let Marvin Shilling at a microphone to call his first square dance in Taos, N. M. With more help from Terry, he was soon calling for clubs and now calls six nights a week as well as teaching a square dance class at Trinidad Junior College.

Marvin's kind of a long distance caller. In 1952, he traveled over 65,000 square dance miles, and so far this year he's gone 19,000, which includes one tour to the East Coast. He worked real hard to make the 2nd Annual Southern Colorado Jamboree at Trinidad a big success and with help of a lot of wonderful people, made it.

"People may not remember me but they'll remember the guns," explains Marvin about the fire-arms in the picture. This is some sort of false modesty because there have been numbers of good reports about Marvin's rhythmically enthusiastic calling, but nobody mentioned the guns!



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

New York

The 1st Annual Western New York State Jamboree saw over 200 dancers from Buffalo, Rochester, Hornell, Syracuse, Troy, Lockport, Kenmore and other localities, flocking to Rochester on April 24-25. Callers participating were Cliff Brandel, Dick Fink, Ray Dwyer, Curt Higgins, (Wild) Bill Jones, Harry Martin, Jim Russell, John Staby, Betty Stark, Mike Stark, and Herb Suedmeyer. A session in strictly western style was conducted Saturday A.M. by Cliff Brandel, formerly of Boise, Idaho, and Dick Fink. Featured in the program was the Clan McNaughton Scottish Pipe Band under the direction of Don Mole; Walt Stryjewski on the guitar; and Jim Russell with his accordion. The Sets in Order movie, "Square Dancing" was shown to over 150 persons who hadn't seen it before and comments showed that the western style depicted impressed the dancers. Chairman of the Committee for the Jamboree was Norma Gordon, and the Foot 'n' Fiddle Square Dance Club sponsored.

Alabama

On May 16 the Mobile Squares, consisting of 16 couples, co-sponsored with the City Recreation Department, a Family Fun Night which was attended by more than 250 people. Ten squares were enticed on to the floor, which was considered real good, what with square dancing still in its infancy in Mobile. Eric Clamons, of St. Paul, Minn., MC'd the dance and several local and visiting callers pitched in to give the dancers fun. E. B. Smothers of Milton, Fla., presented a group of costumed dancers in an Appalachian Chain and two squares from Eglin Air Force base put on exhibitions. The Mobile Squares dance 1st and 3rd Saturdays, and traveling dancers are most welcome.

Tennessee

A recently-formed square dance club in Nashville is called the Country Cousins. Most of the members are new to square dancing but bring unlimited enthusiasm to the meetings, which are supplemented by special parties. Officers of the Country Cousins are the Dow Moores, Fritz Gottfrieds, Sandy Latimers, and R. W. Longs.

Colorado

The Haylofter Festival was held April 17-18 on the Colorado A & M Campus at Fort Collins. Bob Swerer and the Sons of the Rockies furnished the music. Lafi Miller of Fort Collins MC'd the Friday dance which started at 7:30 P.M. and went thru until midnight. On Saturday, teaching sessions were held A.M. and P.M., as well as a group discussion on square dancing. Callers and exhibition sets from far and wide converged to make the Saturday evening dance jump.

Arizona

Real impetus was given to square dancing in the Yuma area with the 3rd Annual Square Dance Festival on April 24-25, at Union H.S. Auditorium, presented by the Yuma County Square Dance Assn. Newspapers co-operated beautifully in publicizing the event, which was handled with taste and imagination. The Welcome Dance took place on Friday with Charles Lairmore and Bert Cutler sharing the MC job and callers from California and Arizona. The Style-Parade Dance was held on Saturday from 7 to 8 P.M., with Schroeder's Playboys, the Festival Orchestra, on hand. The Grand Festival Ball began at 8 with Harley Gilpin and Bill Wagner MC-ing. Exhibitions were presented by Smitty's Slickers from Los Angeles, Tom and Lucille Glenn, Jim and Peggy Carter, and the Heartland Jr. Square Dancers of San Diego.

Wisconsin

The Wolf River Area Callers' Group started their May 10 meeting off well with a potluck lunch at the IOOF Hall, Ripon. The workshop followed with Herb Johnson, Carlton Schneider, and John Eagan teaching rounds. Announcements of coming events were made, after which the group adjourned to the Ripon High School to—yup—square dance!

Arkansas

Officers of the Arkansas Federation of Square Dance Clubs for 1953 are: President, James Merritt, Pine Bluff; Veeps James Ross, Wilson Maxwell, and Frank Harper; Recording Secretary, Mrs. J. D. McDonald, Pine Bluff; Treas., C. L. Seemel, No. Little Rock; Exec. Secy., Odis Huggins, Little Rock. The Federation's Spring Festival was held on May 23 at the Robinson Auditorium and featured outstanding Arkansas callers.

Louisiana

The summer center of square dancing in New Orleans is the beautiful peristyle in City Park, where most of the larger clubs hold their dances amid the cooling breezes from City Park Lagoon . . . Former pupils of Dave Reid recently gathered at the local "Y" for a surprise dancing party in honor of "teacher" . . . The Mariners and Lake Vista Clubs have joined forces under caller Jim Williamson to have a local festival at the Lake Vista Community Center. Many of the callers in the section contributed to an enjoyable evening.

Missouri

The St. Louis Round Dance Group recently staged its second "Carnival of Round Dances" in the beautiful Cotillion Room of the Hotel De Soto. Fifty-two dances were listed in the evening's program, which began at 9:00 P.M. and continued with enthusiasm until midnight, when the guests settled down to enjoy a delicious buffet supper. Dancing then continued until 2:00 A.M. Lucyan Ziemba, well-known teacher in the area, acted as MC for the dance and was assisted in arrangements by Verna Turner, Ruth Hendrick and Jo Coosey.

Idaho

Twenty-one members were present at the Callers' Meeting on April 27 in the Shelley Chamber of Commerce Hall. Glen Pond suggested all callers teach certain fundamental squares and rounds in beginners' courses and a committee was appointed to draw up a proposed outline. On the committee are Howard Anderson, Martin Mangum, Charles Hugo, Glen Pond, and Leo Johnson. As is the usual procedure the group chose their Square of the Month—this time an original by Lawrence Walker of Pocatello, The Pocatello Whirl; and their Round of the Month—an original mixer by Elmer Parkin, Pocatello, The Tulip Mixer.

Oklahoma

Current officers of the Oklahoma State Federation of Square Dance Clubs are: President, Alan Miller, Oklahoma City; Vice-Presidents, Jim Slack, Tulsa; Bill Simmonds, Erick; Secretary, Bobbie Treichler, Oklahoma City; and Treasurer, Raymond Pollock, Oklahoma City. These folks will serve until January 31, 1954.

The Sixth Annual Northeast Oklahoma Association Festival took place at the Fairgrounds Pavilion, Tulsa, on March 28. Sherman Walker directed the PM Workshop Program and Harley Lowe acted as MC for the Festival Dance at night. Bernice Troy directed the Round Dance Exhibition at Intermission time, with Bert Atkinson calling for the Sunflower Twisters of Hutchinson, Kansas, as a Square Dance Exhibition.

The Northwest District's Third Annual Festival was held on April 11, at the Convention Hall in Enid. Edna Donley was Chairman of the Square Dance Clinic in the PM; Cliff Horner worked with the Round Dance Clinic. Bob Osgood of Los Angeles, Calif., was MC for the evening dance.

The Oklahoma State Federation Spring Roundup took place June 20-21 at Roman Nose State Park, near Watonga. Attendance at these gatherings is limited to incoming and outgoing State Delegates, State and District Officers, and their partners, who plan future activities and for the yearly State Festival. Besides the square dancing, the group enjoys fishing, boating, swimming, hiking and other outdoor fun.

SHEIK OF ARABY

By Cliff Roe, Duarte, California
as called by Joe Lewis, Dallas, Texas

Introduction:

All join hands and circle left beneath the desert moon

Reverse back in a single file along the old sand dune

Reverse direction and promenade single file, ladies in front of their partners.

Then allemande left—a right to your own—we'll do a right and left grand

Gents turn back and allemande left with original corner

You'll meet your Sheba 'neath the stars over 'cross the burning sand

But pull her by—a left to the next

Give a right hand to your partner, then a left to the next (original RH lady)

Once and a half you whirl

Get the one behind you and promenade—that's your own sweet girl

Original partner

You take her to your tent—that's where she'll want to be

If you are the Sheik of Araby

Figure:

Head two couples promenade half way round the square

Around the outside

Side two couples right and left thru and turn your lady fair

The four men star—turn the oposite once and a half around

Men star by right—turn opposite with left

But the ladies star on back across and turn old Pa with the left around

Swing your right hand lady, boys—swing 'em round and round

After left hand swing with partners, men continue around to RH lady and waist swing with her

Then allemande left just one

Promenade the girl you swung

Right hand lady

You'll drift away across the night

And you will always be

The Sheik of Araby (or Squaraby)



ON THE COVER

"Now I tell you, it says right here that in the third verse of the round dance Blue Chicanagua the man and woman are in closed banjo varsouvianna oblique schot-tische positions — just like I said." Our typical square dance couple Pat and Royal Kemp get out their square dance library to prove a point of contention as this month's cover story.

Sets in Order

Green Sheet of California News

JULY, 1953

SANTA BARBARA NEWS

Fairs and Squares recently elected to office for the next six-month period Richard Lane, Joe Gerdes, Mrs. Glen Miner, Gene Chamberlain, Mrs. Wm. Scott, Mrs. John Jenkins, and Glen Miner. Their dances have been going for five years with Bruce Johnson as caller and will continue at the Peabody School each Saturday night, summer and winter.

Tuesday Squares had a Madhatter's Ball on June 2, with members invited to wear zany home-made hats, depicting any square dance break or call. Bruce Johnson also calls for this lively group.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

It was good to hear Jonesy in this area at the San Leandro H.S. Gym on May 30, for the 2nd Birthday Party of the Northern California Square Dancers' Assn. He filled the hall with 500 dancers and they had a swell time. New officers have just been elected for the coming year: Pres., Bob Coppes; V.P., Phil Timon; Secy., Gene George; Treas., Marie Lang; and Directors, Lois George, Fred Kennedy, Mel Bemus, Bill O'Brien and Stu Mouser.

The Wayne Pucketts of Portland visited several clubs on a vacation trip and seemed to be having a good time at Square Cutters and Marin Hoedowners . . . By the way, the Square Cutters are growing so fast and get so noisy that the cops were called by the neighbors. Everyone had a good time.

The Callers' Assn. had its regular trek to Guerneville on the Russian River, May 23 and 24, for a 2-day Institute and party with about 70 attending. Wonderful food at Murphy's and plenty of dancing . . . The Circle O Promenaders had a weekend at Armstrong Grove over June 6-7 and the South S.F. 49'ers were at Portola State Park at the same time.

Summer Institutes are coming up and they seem to be more and more each year. A large contingent from the Bay Area will be at Asilomar, including 5 from little Marin County alone . . . Jim York calls at Auburn, Placer County, July 18, on an Open Air Slab at the 20th District Fair Grounds. Hosts are the Apple Jacks and Jills of Applegate—and there is no admission fee.

An active club in Santa Maria is the Valley Ramblers, formed last August and going strong. The "Mr. Square Dance" of the town, Mal Brashears, is caller for the club . . . Circle 4 Club of Lincoln held a Benefit Dance on May 16 at the Lincoln High School Cafeteria . . . Send in your news or hand it to me in writing, please, as I find my memory is short. Address, 215 W. Baltimore, Larkspur.

SAN DIEGO HOSTS ASSOCIATION COUNCIL

Lovely Balboa Park in San Diego was the setting for the meeting, May 17, of the Council of Square Dance Associations. Present were the Ralph Wahlmarks and Hoppy Hoppins (Western Assn.); the Bill Davises, Pete Mighetos, and Frank Dysons (Heartland); the Jack Whites and Carl Andersons (Cow Counties); the Chas. Hales (Palomar); the Bud Dixons, Ray Duff, Maria Fielding, Earle Mount, Dick Becks, Les Koblers, and Ray Lanto (San Diego Assn.). Jay Orem acted as delegate-of-convenience for Associated Square Dancers in the necessitated absence of Prez Walt Hessenflow; and Helen Orem represented Sets in Order.

Retiring president of the San Diego Assn., Earle Mount, turned the gavel over to his successor, Bud Dixon, who conducted the meeting.

Among discussions and reports were: Carl Anderson on the Kansas City Convention; Jack White on Cow Counties activities, including outdoor dancing at Starlight Square; Dixon on how San Diego clubs sponsor beginner classes and absorb graduates into their clubs. Others were from Hoppin and Wahlmark on publicizing what associations do for member-clubs and a plan for distributing Jamboree tickets to clubs as a fund-raising scheme; Orem on what can be done to remedy the tax situation. All delegates announced coming events in their area.

It was voted to invite the Valley Associated Square Dancers of Fresno and the Imperial Valley Assn. to be part of the Council.

After the morning meeting, the group adjourned to the Cafe del Rey Morro on the grounds, where the Dick Becks were hosts for a delicious luncheon, after which there was dancing in another of the Park buildings.

The next Association Council meeting will be in August, with Sets in Order finally taking a turn to act as host.

MAY 24 A BIG DAY

May 24 loomed large for the dancers of Los Angeles, with many important events. Among these was the 4th District, A-Square-D dance at Mayflower Auditorium, Inglewood, with Vera Baerg, Lee Boswell, Joy Cramlett, and Walt Woodham MC-ing a right good dance. Hollywood Hi Steppers, a round dance club, had their Supper-Dance at Old Dixie Ballroom, with Ralph Maxhimer MC-ing a most delightful occasion. Round dancing in the PM was followed by wonderful food and an entertainment program. Then, at night, Square Dancers Ltd. held its election with the following in office for the next six months; Phil Monroe, Pat Beeson, Mildred Porter, and John Margwarth.

SAN DIEGO COUNTY REPORTS

Heartland . . . On Memorial Day Heartland Federation staged its biggest shindig to date in the new auditorium of La Mesa Jr. High. 15 callers, backed up by the music of the Heartland Hoedowners, gave of their best for a capacity house of some 350 dancers. Maria Fielding, with Earle Meeder and four couples of their round dance group, gave a beautiful exhibition round at intermission. The Circle C Club of Los Angeles, and their caller, Dave Clavner, were special guests at the occasion.

Palomar . . . The Palomar Assn. is again playing host to square dancers by sponsoring the 3rd Annual "San Diego County Fair Square Dance," on July 4, 3:00 P.M., in the Fashion Theatre Area at the County Fairgrounds, Del Mar. You can enjoy a wonderful day of dancing to such top callers as Kenny Young, Bill Ragsdale, Pete and Helen Mighetto, Bob Perry, Frank Dyson, Bob Sheppard, Walter and Betty Clopine, and Ray Lanto. Dancing will end at 5:30 P.M., leaving time for a Pot Luck dinner in the Picnic Area at 6.

Tid-bits. Lazy B's had a box social on April 30, with attendance up for the event . . . Alemanders balloon dance saw Hettie Wade winning a prize for keeping her balloon from bursting during a square . . . Local dancers are looking forward to the dancing at Oceanside Stadium. The welcome mat is out for everyone. Each club is taking a Saturday night to act as host, getting couples on the floor and seeing that visitors have a good time. What a c-o-o-l place to dance, to good callers in the sea breezes!

San Diego . . . Date of the 3rd Annual Fiesta de Cuadrilla has been announced for Nov. 7-8. More news on this later on.

Town Squares had their 4th Anniversary dance at Williams Barn, San Marcos, the 4th Sunday in May. During the dance an election of officers was held with the following results: Pres., Art Mayfield; Vice-Pres., Dan Jones; Secy., Mary Jane Minor; Treas., Tom Smart. Life memberships were then given to charter members. Van Van der Walker and Earle Mount MC'd and the dance closed with a most enjoyable pot-luck dinner.

About thirty sets attended the regular third Saturday Roundup of the San Diego Assn. at Officers' Club, Balboa Park, in May. These dances are real fun; don't miss them.

SAN FERNANDO VALLEY NEWS

A new and flourishing group in the San Fernando Valley is the Forward Eight, with Max Wolf as caller. Their first dance was on May 2 with 11 squares in attendance. They are trying a new idea by having an invitational dance each time. Mary and Paul Pierce were their Guests of Honor on May 2, and this practice of honoring guest couples will continue by drawing two numbers at each dance, choosing the honor guests for the next time. The dancers are served all the lemonade they can drink and the ladies receive small gifts, being allowed to select a little square dance brooch on a ribbon. Music is furnished by Phil Kohler and Martha Lord. Forward Eight meets first and third Saturdays.

A high level open group is the Starlight Squares, meeting each Tuesday night at Sun Valley Jr. High. Bill Hiney calls 2nd and 4th; Arnie Kronenberger 1st and 3rd; with each 5th Tuesday being Party Night.

When the S.S. Lurline sailed on June 19 there were aboard the Frank Regans, the Dave Tautrims, the George Goyers, and the Verne Strangs, from Buttons 'n' Beaux, bound for a Hawaiian vacation. They're planning to dance with Ivan Wood at the Hayseed Club on Oahu, and we expect them to come back with a little hula swish to their allemandes! On the same boat, same day, were See Saws' Verle and Clare Brady.

Jeans and Janes have come up with a real neat idea for full membership attendance at their board meetings, pot-luck dinners at the homes of members. Shorty and Norm Seifert hosted the first meeting of this sort and Irma and Harold Sturrock planned to entertain the club at their home on June 21. Good food and patio dancing—sounds fine.

The S.F. Valley Bachelors 'n' Bachelorettes meet every Wednesday at 4525 Irvine, North Hollywood, for both beginners and advanced classes. On May 23 they held a special beef barbecue and potluck supper-dance at Sherman Oaks Playground, with Bill Hiney and Carl Malkow as callers of the evening. Harry Radtke, Prez of the No. Hollywood Club; Dave Schumacker, Prez of the Virgil Club in L.A.; Walt Baker, Prez of Pasadena Club; and Bill Lehman, Prez of the Westwood Club were special guests as were Howard Bell and Joe Burleigh. Over 180 members and guests were present.

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COW COUNTIES ACCOUNTS

Memorial Day was another Big Day in the annals of the Cow Counties Assn., what with the Hoedown attracting some 1300 dancers to Riverside. These participated in the Square Dance Clinic conducted by Arnie Kronenberger; the Contra Workshop with Ed Gilmore; and the Round Dance Clinic with the Frank Hamiltons in the P.M. The evening entertainment began at 7:00 with a style show and assorted acts MC'd by Dick Nason. Shuttle buses then began operating between Memorial Auditorium, the scene of all the foregoing activity, and Starlight Square, the open air dance floor.

The dances on the Patio Level and Main Floor of the Auditorium, and at Starlight Square, were spiced with intermission exhibitions. The committee responsible for this most enjoyable square dance day included the Ed Gilmores, Cliff Mathews', Carl Andersons, Jack Whites, Ben Davis', Rex Parkers, Harris Rabys, Jim McDaniels', Geo. Barnes', Kenny Youngs, Denny Titus', Del Holleys, and Russ Eudys.

The Riverside Recreation Dept. announces its series of summer dances to be held outdoors at Starlight Square every Friday night during June, July and August. Dancing will be to live music and outstanding callers. June's schedule presented Buzz Brown, San Diego; Slim Brough, Los Angeles; and Bob Van Antwerp, Long Beach.

On Monday nights at Starlight Square, beginners receive square dance instruction from Denny and Florence Titus, class sponsored by the Riverside Recreation Dept.

Summer square dancing for San Bernardino children between the ages of 9 and 12 began on May 20. The Davidson PTA is the sponsor of the group which meets on the school patio each Wednesday throughout the summer. More than 200 children attended the opening session and approximately 400 are now registered. There are 18 to 23 squares dancing on the floor at all times. Phil Beggs is caller for the group, with help on instruction from Harriet Bullock and Margaret Relph.

Let's Dance!

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SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

Bob Baker, of the Square Wheelers, reports that about 20 squares had a high old time dancing to Walter Hutcherson at Del Rey Danish Hall on May 23 . . . Valley dancers are rooting hard for the recovery of young Tom Barnes, injured in an accident in May. Tom is the son of our good friends Orville and LaRue Barnes of the Madera Stampede . . . On Saturday P.M., June 6, Prez Bob Hawks and partner Bernice Smith hosted a pot-luck feast for the Fresno Wranglers at Sugar Pine, up in the woods near Yosemite. In the evening the group moved down to the new community hall in Coarsegold and was joined by guest groups from Del Rey Square Wheelers, Fresno Dudes 'n' Dolls, Fresno Caper Cutters, Madera Stampede, and others, who danced to Bernie Ward, Bob Baker, and Red Leming.

Fresno Folk Dance Council's annual Peach Blossom Festival was presented this year as a State-wide Festival of the Folk Dance Fed. of Calif. The 3-day affair, May 29-31, was extremely well-attended. An innovation this year was the Square Dance Jamboree which went on in a separate hall. The Jamboree portion was headed by Valley Associated Square Dancers. Callers on the Jamboree program included Bernie Ward, Theron Wright, Bob Baker, Bill Richardson, Bill Castner, Harry Clark, Hunter Crosby, Margie Stout, Dale Garrett. Callers on the folk dance program were Charlie Hull, Francis Monnier, Joe Stockton, Carl Foster, Tom Wright, Gordon Glidden, Ken Updegraff, Theron Wright, Red Leming, Bing West, Bill Castner, Harvard Hicks, Margie Stout, Jack McKay, Carolyn Mitchell, Ace Smith, Danny McDonald, Leonard Murphy, Dale Garrett, Randy Randolph, Ozzie Stout, and "Buster" Brown.

Check the summer schedule for square dancing at Giant Forest, in Sequoia National Park every Tues., Wed., and Fri., beginning July 7. Dances are held in the Recreation Hall at Beetle Rock, Giant Forest. Hunter Crosby is the caller. Hunter also calls for open air dancing at McKay's Point, Lemon Cove, every Thursday night this summer . . . Joe Lewis from Texas will call for the Awa Wegos at Tulare High School on July 11. All square dancers are welcome to attend and have fun.

The Valley Associated Square Dancers of Fresno plan to have a pot luck dinner-dance on the 2nd Sunday of each month this summer. It will be an open dance in Roeding Park just off Highway 99 in North Fresno. Visiting square dancers are invited.

Coalinga square dancers held a Square Dance Festival at the High School tennis courts, in Coalinga, on May 9. It was sponsored by the Adult Evening School, Standard 25D Twirlers, Coalinga Squares, and the Wagon Wheelers.

HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

Paws and Taws had Bruce Johnson up from Solvang on June 12, to call and MC for the initiation of their summer outdoor program on the giant patio at Aztec School. D.A.V. had charge of refreshments with proceeds going to them.

The Square Y's have had fun each Friday night with special themes such as Hawaiian Dance, Box Supper, Ladies' Night, Men's Night, Amateur Night, Hat Dance, Back to School, to name a few. The club has been ably led by prezes Keith and Vestal Southwick, and caller Ken UpdeGraff. June 5 closed the dance for the summer and it will resume in September.

On Memorial Day the Squares-Up and Dudes and Dolls got together to co-sponsor a dance in Rexland Community Hall, meeting place for both clubs. A large crowd turned out to dance to Larry Reshaw, and Herb Berry, the two clubs' callers. They were assisted by Ed Pothier, Louis and Lela Leon, Doug Haddon, Elmer Shelton, and Doc Stephens. Music furnished by King Cotton, Ken and Earl Schmedding, and Ralph Rees.

IMPERIAL HAS ITS FIRST FESTIVAL

The newly formed Imperial Valley Square Dance Assn. held its first Roundup, May 9, at the beautiful new domed gym in Holtville. About 35 squares attended and the indoor grandstand was packed with spectators. The Arkansas Mountain Boys played, callers came from Riverside, San Diego, and Yuma, Ariz. Several Assn. Prezes were there and helped lead off the Grand

March; the Jack Whites of Cow Counties; Chas. Hales of Palomar; and Bill Wagner of Yuma. MC's were Walt Bauman, Cal Golden, and Roy Close. The Y-Knot Twirlers with Homer Garrett gave fine round and square dance exhibitions. The after-party at Legion Hall, Holtville, was MC'd by Bill Scott, who did much to publicize the event and create pre-Festival enthusiasm. Officers of the Imperial Valley Assn. are Eugene Moore, Clyde Harris, Opal Hawkenen, and Paul Scates.

BABY BENEFIT PACKS SUNNY HILLS

When caller-friends and dancer-friends of Jack Hutchins discovered that his infant daughter must undergo a costly operation and that Jack might have to give up his calling, they went into action. As is so often the case in the wonderful square dance fraternity, every-one seemed eager and willing to donate what was his to give.

It was thought at first to have a benefit dance at Ted and Zella's in Fullerton, but the interest outgrew the hall, so Ed Smith donated Sunny Hills and on May 17, 85 squares of dancers thronged in. Bob Van Antwerp MC'd; Shirley and her Beeman Bros. played; and 22 callers donated their services. Various merchants and square dance suppliers offered prizes and the whole afternoon was filled with such a warmth of giving and of gratitude that it was most surely a memorable occasion, accomplishing the two-fold purpose of financial and moral support for Jack and Dora Hutchins and their baby, for which it was designed.

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THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JULY 1953

ABOUT THIS ISSUE

Twelve dances (two rounds, and ten squares) make up this issue of the Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanations, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

OVER THE TOP

An Old Time English Ballroom Dance

Jim Brooks, Alderwood Manor, Wash.

Music: "Le Militaire" Parlophone R-3502, "Over the Top" Parlophone R-3477, 2/4 time, 4 Meas. Intro. Parlophone recordings may be obtained from L. E. Bonnicksen, Box 613, Okanogan, Wash. Decca's "Who's Sorry Now" (#27028) has no introduction but is widely used since it is on the flip side of "Mistakes" used for Waltz Delight.

Position: Open, inside hands joined facing LOD. W does counterpart.

Measures

- 1-4** Walk, 2; 3, close; pas de basque left; pas de basque right;
Walk fwd L, R; L, close R to L; pas de basque to M's L (W's R); pas de basque to M's R (W's L);
- 5-8** Walk, 2; face, close; pas de basque left; pas de basque right;
Walk fwd L, R turning to face partner joining both hands M's back to center; step L to side, close R to L; pas de basque to M's L (W's R); pas de basque to M's R (W's L);
- 9-12** Balance fwd; balance back; a step, close; step, close;
Bal fwd M's L (fwd W's R) to banjo pos (R hips adjacent); bal back M's R (back W's L); M's L, W's R hands joined, W makes one complete R face turn using 2 waltz steps while M steps L to side, close R; L to side, close R;
- 13-16** Waltz; 2, 3; 4;
Waltz pos. Dance 4 waltz steps progressing LOD making 2 CW turns. Finish in pos to repeat from the beginning.

Note: To dance progressively, Meas 9-12, W dances 2 waltz steps progressing CCW to new partner. M dances L, R; L, R in place;

WINSLOW STAR

O. W. Letts, Winslow, Ariz.

Gents to the center and back to the bar
Ladies to the center in a right hand star—
Back with the left, a wee bit far
Skip that gent and take the next in a star promenade—
Roll away with a half sashay
The gents star left in the regular way—
Now the gents back out and the ladies sweep in
With a turn and a half and the ladies star in—
Then it's roll away with a half sashay
The gents star right in the usual way—
Break in the center and all eight swing—
So its allemand left—(any allemand break)
Break—
Allemand left and the four gents star
To the opposite lady for an allemand thar—
Let that star to the Heavens whirl
Its right and left to the next pretty girl
And star again—
Your corner is in front of you,
So its allemand left and—

LEFT TO YOUR CORNER FOR AN ALLEMANDE THAR

Cal Golden, Riverside, Calif.

First and third go forward and back
Forward again and split your corner
Now don't be late, meet your partner
And catch all eight by the right hand half way round
After head couple split their corner and return home, all four couples turn partner.
Back by the left go all the way round
Four gents star across the town
Turn the opposite lady with left hand round
Right to your corner and pull her by
Left to the next for an allemande thar
Back up, boys, with a right hand star
Four gents star and turn opposite lady with left hand and then from there, they give right hands to corner and pull her by, left to the next and make allemande thar. Four gents should have original partner now.
Break in the center with a full turn around
Four gents star across the town
Turn the opposite lady with a left hand round
Swing on the corner like swinging on a gate
Promenade eight when you get straight
All gents should have original right hand lady for partner now. Repeat three more times and get partner back.

DON'T TURN IN

Dan Allen, Larkspur, Calif.

First and third balance and swing
Go up to the middle and back to the ring
Forward again and pass right thru
Split the ring and around just two
And by your corner stand
The fours go forward and back with you
Forward again and pass thru
Don't turn in, just circle four
Circle once on the side of the floor
The head gents break and form a line
Go forward and back you're doin' fine
The ladies chain across the land
Turn her by the left like a left allemande
A right to the next, a right and left grand
When you meet your honey, here's what you do
Just promenade, go two by two
When the heads get home you arch up two
Head gents twirl girl at home and gents step
to center of square still holding hand of part-
ner and form an arch.
And let that side couple tunnel thru
The next couple behind arching heads, tun-
nel thru arch thus formed.
Then everybody swing your pard
Round and round in your own back yard.

THE MIDNIGHT STAR

Mel Stricklett, Bend, Ore.

First and third balance and swing
Chain those gals across the ring
Same two couples lead to the right
Circle half and don't you blunder
Inside arch and the outside under
Right and left thru in the middle of the floor
Right and left back and we'll dance some more
Buckle up four in the middle of the floor
Circle once and then no more
Pass thru and split that couple in front of you
Meet your honey at home with a left hand swing
Go twice around with the dear little thing
Two right hand stars on the sides of the ring
Heads star left in the center of the set
Back with the right you're not thru yet
Catch your corner like an allemande thar
And back up boys but not too far
Shoot that star with a full turn around
And promenade the corner as she comes round.
Break—
Promenade go red hot
To the right hand lady with a right hand round
Back to your own with a left hand round
Go all the way round to the left hand lady
With a right hand round
And back to your own with a left hand round
Go all the way round to the right hand lady
With a right hand round
Then back to your own with a left hand round
And the four gents star go across the town
To the opposite lady with a left hand round
Corner by the right as she comes down
Back to your own with a left hand round
All the way round to the right hand lady
With a right hand round
Then back to your own with a left hand round
And the four gents star go across the town
To the opposite lady with a left hand round
And promenade the corner as she comes down.

KENMORE SASHAY

Mike Stark, Kenmore, N. Y.

First and third, you swing and sway—
Head ladies roll away with a half-sashay and
stay that way.
First and third lead out to the right
Circle four—you're doing fine,
The ladies break and it's four in line
The ladies drop their joined hands.
Forward up eight and back you go
Four ladies center for a dos-a-dos
Four gents form a right hand star
Go all the way around from where you are
Now face the center and pass right thru
Gents 1 and 2 do a pass thru with gents 3
and 4.
Go around one and pick up two
Pick up the two ladies.
And form new lines of four.
Go forward up eight, etc.
Ending—
Four gents form a right hand star and around
you roam
Pick up the one you call your own.
May be repeated once or twice.

INSIDE OUT

Ned Brady, Lawrenceburg, Ind.

Figure—

First and third, you balance and swing
Then promenade the outside ring
Don't walk too far—it's just halfway
Then meet the sides for a ballinet

Couple No. 1 to No. 4, couple No. 3 to No. 2.
The sides turn slightly to face the heads com-
ing toward them—Separate as tho to pass thru,
but instead take hands to balance once for-
ward and back.

Balance in and balance out
Then pass on thru, don't turn about
Just circle four, all facing out
Two little rings, turned inside out

After balancing, continue the pass thru, then
join hands again, back to back, in two rings
of four. Circle to your left.

Now the head gents break, and straighten 'em
out

Still back to back, still facing out
Circle up eight, and around you go
Inside out, on the heel and toe

After circling one full turn, head gents break
with their left hands, and pull the rings open
so that all can join hands, still facing out of
the set. Circle to your left again.

Face the lady at your left hand
And start with the left, it's a right and left grand
Well rights and lefts and it won't be long
Till you meet that girl, and take her right along
Promenade that pretty girl home.

Repeat figure with sides leading.
Use center break, and repeat entire dance, if
desired.

Note—If the dancers will exercise a little care,
the ballinet figure can become a very inter-
esting straight line of eight, at about a 45°
angle across the set, all balancing back and
forth.

MOVE UP ONE

Harold Carlsen, Seattle, Wash.

First and third couples right and left through
Same thing for four and two
The heads pass through—Don't turn around
The sides pass through—And don't fall down

Each gent will have his original partner on his right—everyone facing out.

The gents go left—for a left allemande
Go the wrong way round in a wrong way grand
Meet your honey and box the gnat
The gents star left—the ladies stand pat
Make an ocean wave—you hold on tight
Meet your partner—take her by the right
Balance forward—balance back—
Box the gnat to the outside track

Gents to outside.

Balance forward—have a little fun—
Leave that gal and move up one

Move one girl forward.

Balance forward—have a little fun—
Drop your hands and move up one

Should be opposite girl.

Go forward and back—

Allemande left and hold on tight—
Make an ocean wave as the gents star right—

Balance forward—have a little fun

Leave this gal and move up one

Balance forward and don't just stand

Drop your hands—do a left allemand—

Partner by the right—go right and left grand

Should meet original partner.

BOX THE GNAT WITH THE OUTSIDE TWO

Originated by Jim Murphy, North Bend, Ore.

First and third you bow and swing

Then up to the center and back to the square

Now into the center and box the gnat with that lady there

Do a box the gnat with the opposite lady placing her on your right side as a new partner.

Now circle four just once around and then no more

Pass right through and box the gnat with the outside two

Placing this new side lady on the gent's right as a new partner. No. 1 man will now be facing No. 2 couple, No. 3 man will be facing No. 4 couple.

Now star by the right just once around

Back by the left and don't you blunder

Back by the left with the ladies in front of their partners until the No. 1 couple is on the outside of the ring and the No. 2 couple is in the middle.

Inside arch and the outside under

Meet in the center and you pass right through

Now box the gnat with the outside two

And circle four on a heel and toe

Now break that ring with a do si do

Aces high and deuces low one more change and home you go

At this point No. 1 and 3 gents will have their own partners back and 2 and 4 gents will have their opposite ladies. Three more times through will bring everybody back to place.

SHANTYTOWN

Dave Davenport, Seattle, Wash.

Opener:

Swing your little neighbor (corner) gal

You swing her round and round

Swing the next gal down the line

She's the gal from across the town

Now you swing the next one too

She lives right next door to Sue

Now you do-sa-do your own

Hey! Go all the way around

Left allemande that neighbor gal

Same corner.

Go right and left grand

And when you meet your honey-bun

Just take her by the hand

Promenade, ain't she nice, look her over once or twice

Take her home to old Shantytown.

Good dancers will have time to swing once.

Figure:

Head two couples out to the right and circle once around

1st and 3rd you lead to the right and circle once around—either line.

Break to a line, go forward up, and back to the edge of town

Now grand chain those gals across
Diagonally.

Turn 'em boys, don't get 'em lost,

Chain 'em right down that line, hey there guys, you're doin' fine

***Grand chain those gals across once more and don't you guys get mad**

Diagonally again.

***Just promenade that brand new gal (talking)**

Say look! She's ain't so bad

Take a look, ain't she sweet, strut your stuff down that street

Then you swing 'em down in old Shantytown.

***Grand chain those gals across once more and don't you guys get sore**

***Just promenade that brand new gal who could ask for anything more**

Closer and Break:

Walk all around that neighbor gal and don't forget to smile

See-saw round your own dear girl, say fellas, that's the style

All four gents, you star across

Turn that gal, don't get lost

Star right back three-quarters round

Turn your neighbor (corner) twice around

Turn her once; turn her twice, then go right and left grand

And when you meet your honey-bun, just take her little hand

Promenade to beat the band.

She's a cutie, yes you bet, strut your stuff around that set

Then you swing 'em down in old Shantytown.

APRIL GAVOTTE

Kathy DeGuard and Jeanette Garrett,
North Hollywood, Calif.

Music: "April in Portugal," Imperial Record 1229.

Position: Open ballroom or semi-open facing
LOD. W does counterpart.

Measures

- 1-2** **Dip, —, point, —; step, close, step, —;**
Slide fwd into dip with L, hold, point. R
toe fwd, hold; two-step fwd R, L, R;
- 3-4** Repeat meas. 1-2;
- 5-6** Repeat meas. 1-2; on ct 4, meas. 6 face
partner and join both hands.
- 7-8** **Step, —, step, —; side, close, step, —;**
M walks LOD L, hold, R, hold; while W
does 1 CW turn under joined hands, step-
ping R, L; end meas. 7 facing partner;
step L to side in LOD, close R to L, step
L to side, hold; arms are now crossed
with L over R. Keep hands close together.
- 9-10** **Step, swing, step, swing; side, close, side,
swing;**
In RLOD step R to side, swing L across
R, in LOD step L to side, swing R across
L; in RLOD step R to side, close L to R,
step R to side, swing L across R while
W does 1 CCW turn under joined hands
stepping L to side, cross R over L and pivot
on R to face partner, step L to side, swing
R across L; hands still joined but arms
uncrossed, keep hands close together.
- 11-12** Repeat meas. 9-10 in LOD. End with
arms crossed.
- 13-14** Repeat meas. 9-10 in RLOD. End with
arms uncrossed.
- 15-16** **Walk around, —, step, —; twirl, —,
step, —;**
Both hands joined and arms extended
walk around each other in CW direction
stepping L, hold, R, hold; step L while W
does 1½ CW turn under M's L arm—drop
lady's L hand (cts. 1 & 2), step R and drop
L hand hold while lady whirls across to
M's R side, face LOD and assume open
pos. inside hands joined.
Open position, inside hands joined,
face LOD.
- 17-18** **Step, step, step, point; step, step, step,
point;**
Step L, R, L, point R toe fwd; step R,
L, R, point L toe fwd;
- 19-20** **Cross over, step, step, point; cross back,
step, step, point;**
M's R and W's L hands still joined ex-
change places stepping L, R, L, face part-
ner and point R toe; cross back to place
stepping R, L, R, to face partner again and
point L toe; W turns ½ CCW as she
crosses under M's R arm both times.
- 21-22** Repeat meas. 17-18.
- 23-24** Repeat meas. 19-20. End face to face
with partner, both hands joined, arms
extended.
- 25-26** **Side, behind, side, front; step, —, step, —;**
Progress in LOD step L to side, cross R
behind L (W crosses L in front of R), step
L to side, cross R in front of L (W crosses
L behind R; assume R banjo position W's

back to LOD and progress in LOD step-
ping L, hold, R, hold;

- 27-28** Repeat meas. 25-26 with one exception.
In meas. 28 assume side car (L banjo)
pos. with M's back to LOD. Continue
progress in LOD.

Closed Position

- 29-30** **Two-step, two-step; step, —, step, —;**
L closed pos. dance 2 two-steps turning
CW, (L, R, L, R, L, R); assume open pos.
Step L, hold, R, hold in LOD;
- 31-32** **Twirl, —, step, —; twirl, —, step, —;**
In LOD step L hold, R, hold; L, hold, R,
hold while W does 2 CW turns under M's
L arm; end in semi-open pos.
Repeat entire dance twice.

Ending

- 1-2** **Dip, —, point, —; step, close, step, —;**
Same as meas. 1-2 of dance pattern.
- 3** **Twirl, twirl, twirl, bow;**
W does 3 fast CW turns under M's L arm.
M steps L, R, L, bow while W turns R,
L, R, and curtsy.

PROMENADE ¾ AROUND

L. C. Bork, Wichita, Kans.

Figure:

Head couples balance and swing

Promenade ¾ around the ring

Outside of ring.

**Split the side and right back out—swing your
honey gal once about**

Go thru side couples from outside—gents go
R ladies L around the sides and swing on
outside of the circle.

Duck right through to the middle of the ring

And swing your honey gal once again

Star by the left in the middle of the ring

Couples 1 and 3 form star.

Back with the right you're goin' to town

Pick up your corners as you come around.

Put arm around corners but hold the star.

Head ladies roll out to a half-sashay

Head ladies just roll to outside of star and
hold on to partners.

The gents go around in the same old way

The gents swing out and the ladies swing in

It's a turn and a half—you're goin' again

Ladies are now on inside.

The gents double back on the outside track

Go all the way around—

**Meet your honey with the right hand round—go
all the way around**

The gents star left across the square

Turn those ladies standing there

Turn ladies with R hand once around.

Gents star back across the set

Turn your own—you're not through yet

About half turn to face corner.

Do-cey around your corner girl

Give your own a Cheyenne whirl

Elbow swing.

And then promenade your corner girl.

Repeat once more for head couples.

Repeat two times for side couples, but change
split the sides to **split the heads**.



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have started using Sets in Order subscriptions and publications as prizes when we have a special "party" night at the clubs where I call, and they have proved to be most acceptable.

John M. Mooney
Victoria, B. C., Canada

Dear Editor:

In a recent edition you carried a letter from Col. "Bugs" Cairns from Baumholder, Germany, reporting on his square dancing activities there. Bugs and I both started our dancing together in 1948-49 at Fort Leavenworth, Kansas, under that fine old caller, "Robbie" Robinson, of Kansas City. I had not heard where Bugs was since leaving Washington, D. C., last year until I read his letter. So you see, Sets in Order even helps to keep track of old friends—who move around as much as we do in the army.

Upon arriving in Okinawa in October, 1951, I found a small square dance group active here. We have managed to build up interest and now have three active groups and several callers. On a recent trip to Formosa I even found a square dance group among the American colony there. It looks as if square dancing is not only "sweeping the country," but the world.

It would be interesting, I think, to find out how many other groups there are outside the U.S. I suggest you request others to write in if they know of such activities.

Col. James A. (Jim) Bassett
Okinawa

(Continued on Page 22)

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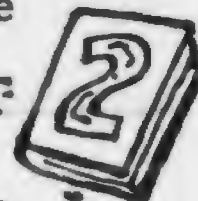
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FROM THE FLOOR (Continued)

Dear Editor:

We have a wonderfully enthusiastic club. Am counting on the ideas gained from subscribing to your interesting magazine boosting that enthusiasm for nicer modes of dress, new dances, and visits to other groups in other communities.

Mary Leckrone
LaPorte, Ind.

Dear Editor:

Emboldened by the use of the article on Tuesday Squares' cards in Sets in Order (February 1953), I decided to enter the cards (just for practice) in the annual advertising awards competition sponsored by the Advertising and Merchandising Club of Santa Barbara. Result: A nice parchment for the best direct mail campaign by an organization during 1952! This has been good experience, and fun besides.

Betty MacDonnell
Santa Barbara, Calif.

Dear Editor:

You might be interested to know we have two groups of square dancing organized, one for Americans in Ankara, Turkey, the other for both Turkish and Americans. Not all of the Turkish people who join us for square dancing can speak English, though most of them do; however, they learn very quickly and seem to enjoy it as much as we Americans do.

They in turn have organized a folk dancing group for us, in which both Turkish and American women participate . . . With our dancing groups we all hope to add a bit to the already existing feeling of goodwill and mutual friendship.

Lucille Vogt
Ankara, Turkey

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STATE OF WASHINGTON DANCING

Spokane hosts the 5th Annual Washington State Folk Dance Federation Festival on July 10-11. Rickey Holden from San Antonio will be the featured caller and the Sydney Thompsons, round dance authorities from London, England, will present rounds with a British accent. A full program of well-balanced participation and exhibition is planned, so make a note! Dancing on Friday night will be out-of-doors at Shadle Park Dance Slab. Unless it rains. If it does, the whole deal will move inside to Mead H.S. Gym and the 161st Infantry Armory. Daytime clinics on Saturday will be at the Armory and at Lewis and Clark Auditorium. The Saturday Centennial Dance will be at Spokane Memorial Stadium and begins promptly at 7:30 P.M.

The regular monthly meeting of the Central Puget Sound Council of the Washington Folk Dance Federation was held May 13 at West Queen Anne Fieldhouse in Seattle. 64 persons, representing 44 clubs, were in attendance. Officers for the coming year were nominated and were to be voted on at the June 10 meeting, with Ray Dixon unopposed for President. One of the most helpful functions of the Council is the issuance of a Where-to-Dance list each month. Not only the local people but the Sets in Order office appreciates this, since so many square dancers vacation in Washington and want to know where to dance.



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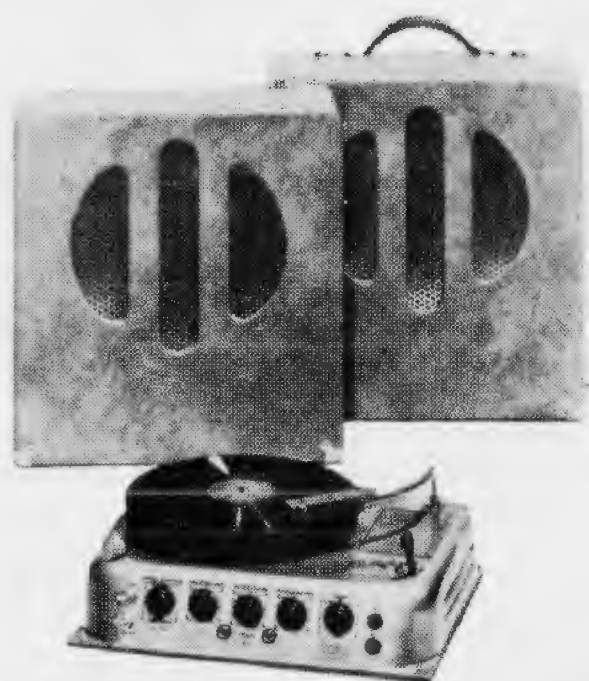
The Third Annual Western Dance Clinic and Festival, to be held in Missoula, Montana, is scheduled for July 23, 24, and 25. Sponsored jointly by the Montana State University Roundup of the Arts and the Missoula Federation of Square Dance Clubs, the purpose of the three-day clinic and festival is to enrich the community life through the development of an appreciation of square dancing as a medium for wholesome and enjoyable recreation in the community.

This year's clinic and festival will feature the instruction and calling of Bob and Ginger Osgood of Beverly Hills, California. Special round table discussions, two big dances, and several instruction sessions on rounds and squares will be featured on the campus of the Montana State University. The program will start at 8 P.M. Thursday, July 23 with general instructions and dancing.

People from many outlying states and from nearby Canada are expected to attend.

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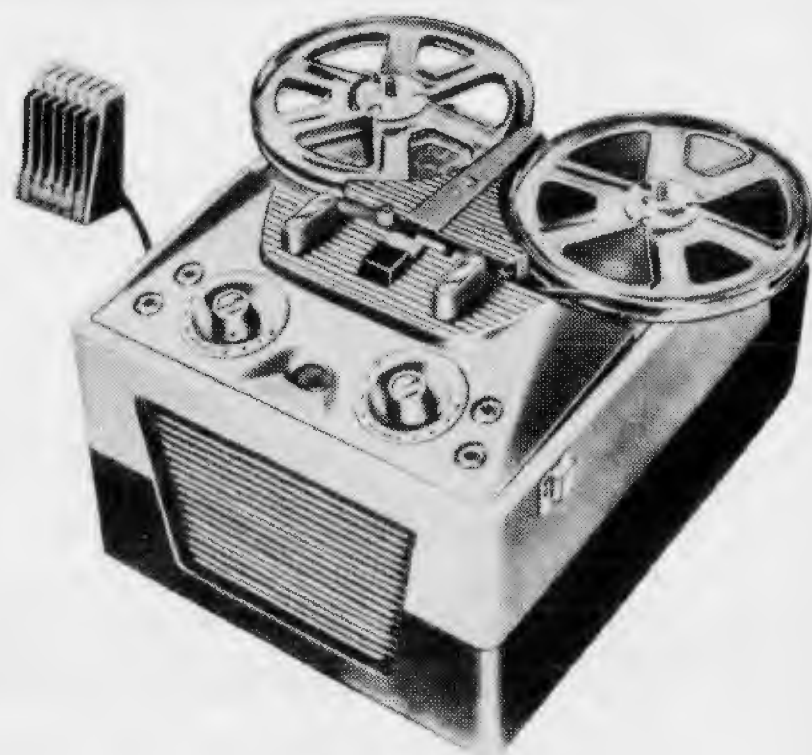
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DATE CONFIRMED FOR CHICAGO FESTIVAL

The 4th Annual International Square Dance Festival will be held in Chicago at the International Amphitheatre, 42nd and Halsted, on Saturday, October 24, 1953. The special staff will include such outstanding leaders as Al Brundage of Stepney, Conn.; Ralph Maxhimer of North Hollywood, Calif.; and Dr. Lloyd "Pappy" Shaw, of Colorado Springs.

Walter Roy of the Chicago Park District is Chairman of the Executive Committee handling this big Chicago event. With him on the Committee are Mel Ackerman, and Vernon Hernlund also of the Chicago Park District; Carmela Caponigri, Marshall Lovett, and Russell Miller representing the Chicago Area Callers' Assn.; and John Drake of Prairie Farmer-WLS Radio Station. These three groups are co-sponsors of the Festival, which will again feature simultaneous dances, clinics, lectures and discussions in three or more halls of the giant Amphitheatre.

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ARTIST WITH COURAGE

At the head of this column is the reproduction of a notepaper design showing a square dancer in action. Its evolvment is no ordinary one. The figure was sketched by a 20-year-old girl who, in 1950, contracted polio and lost the use of her arms and legs. She is Grace Layton, of Valley City, No. Dak. She spent many months in a Minneapolis hospital where she learned to draw holding a cigarette holder fitted with a piece of charcoal, in her mouth. She had been very interested in art but had never expected to be able to draw again.

The mother of the hospital's occupational therapist is a fellow-employee of square dancer John Wald of St. Paul, who, when he saw some of Grace's work, encouraged her to design the square dance potepaper.

Grace may never experience the fun and joy of square dancing as we know it, but her figures on the notes will be dancing for her wherever they are. It seems certain that square dancers who realize the persistent courage of this young lady who refused to be downed by her experience, will want to cheer and encourage her.

The notes are for sale and may be ordered from Grace Layton, Valley City, No. Dakota. The cost is \$1.25 for a box of 16 notes with envelopes. Part of everything she takes in is sent to the National Polio Foundation as Grace's expression of gratitude for the help she has received.

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HINT ON STYLING, No. 3 — POISE

By Doc Alumbaugh, Arcadia, Calif.

In square dancing, poise means three things. (1) The knack of always being in correct position at the start of, during the execution of, and at the end of a figure; (2) the maintenance of the dancer's balance and equilibrium; and (3) coolness and confidence.

You've all seen the guy (or gal) who always seems to be out of his proper place during the promenade—either wandering completely away from the circle, or trampling the couple ahead or in back of him. The best correction to this and all faults of poise is constant alertness on the part of the dancer to keep himself in correct position at all times.

Good poise abolishes awkwardness almost automatically. Proper balance and equilibrium is achieved by an understanding of good footwork and weight bearing. Many dancers move naturally with graceful balance, but most of us have to learn the hard way—by experience. For example, the transition from the counterclockwise turn at the end of a right and left through, to the clockwise rotation of a swing immediately following, requires good poise thru careful balance and footwork to accomplish the change gracefully.

Confusion and bewilderment nearly always result in loss of *mental* poise. Calmness and confidence restore and maintain poise. An excited and tense dancer rarely has poise; while a relaxed and cheerful dancer always has it.



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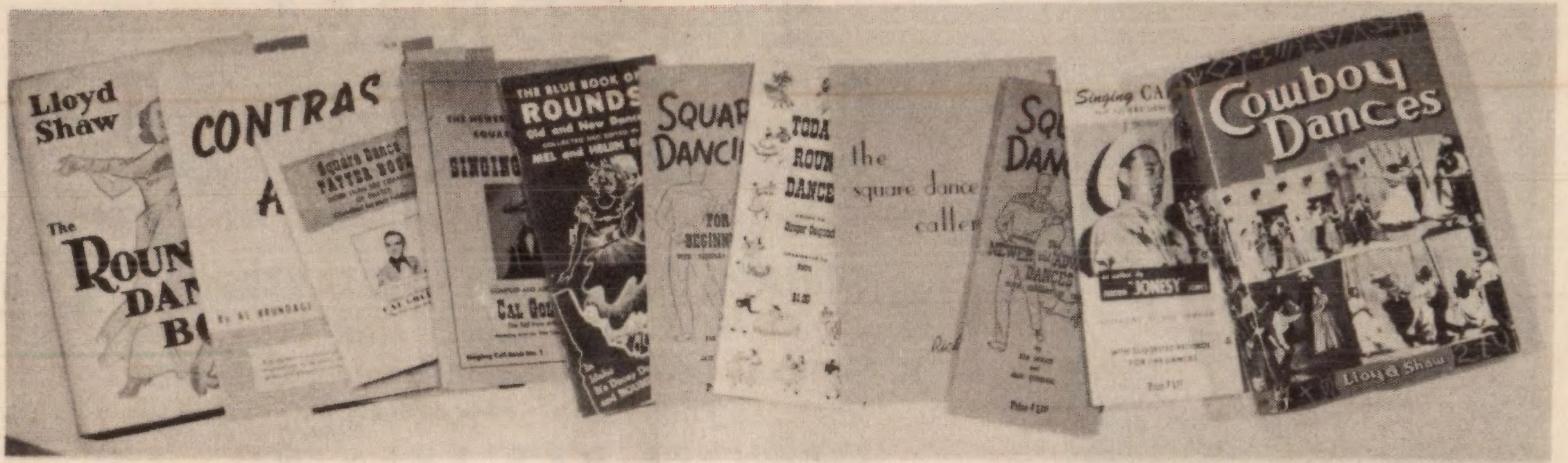
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 July 19—Hangtown Twirlers Festival
 Bal Bijou Ballroom, Lake Tahoe, Calif.
 July 20—Christian County Fair Festival
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July 23-24-25—Western Montana Festival
 Missoula, Mont.
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 per Casino, Las Vegas, Nev.
 Aug. 1—Klamath Do-Si-Do Jamboree
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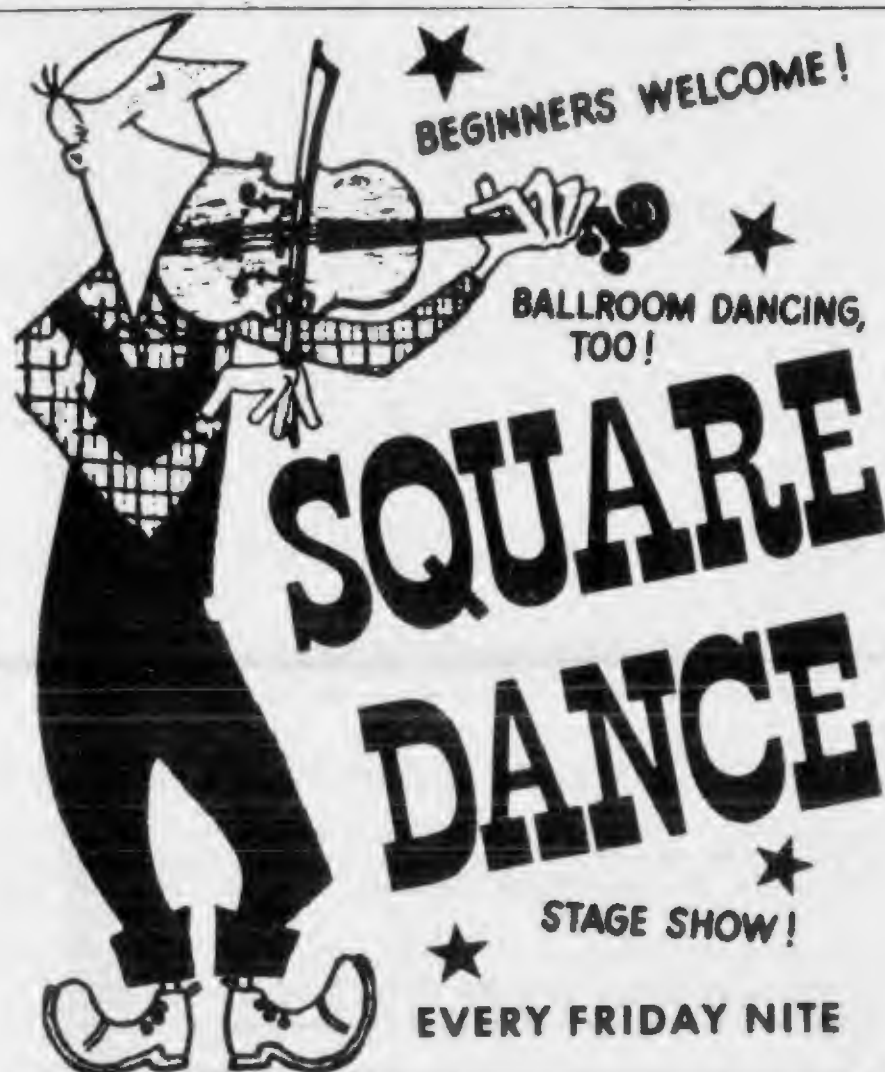
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EVEN THE JUDICIARY

By Thad Byrne, Spokane, Wash.

The scene was the gala Governor's Ball, taking place at the State Armory in Olympia, Washington's Capitol city. It was the beginning of the 33rd session of the state legislature and the most important formal social event of the week.

After standing in line for over an hour to be "received," I finally became about the 400th individual to shake hands with the first dignitary in the receiving line, Governor Langlie. Then came the other elective state officials, and finally the nine justices of the supreme court.

One distinguished jurist presented me to his colleague on his right, a Justice Finley, who muttered, in weary tones, his pleasure at the meeting. Then, as he was about to release my hand, he suddenly re-grasped it with fervor and said in an entirely changed tone, "Not *Thad* Byrne, the square dance caller?" I pleaded guilty to the charge and he said, "I'm a square dance caller myself!" It was then my turn to recognize that I was meeting "Bob" Finley, one of Seattle's outstanding callers before he was elevated to the supreme court recently. So we stopped and swapped a couple of calls, figuratively speaking, while the rest of the line waited, chewing their finger nails. Thus the ties of the great square dance fraternity.

SEND YOUR CALLER TO ASILOMAR

Hint to Clubs. You might send your caller to Asilomar to get him all primed up for the Fall Season. Think of those fresh new ideas he can bring you. Write for a brochure to Sets in Order, 462 N. Robertson, Los Angeles 48.

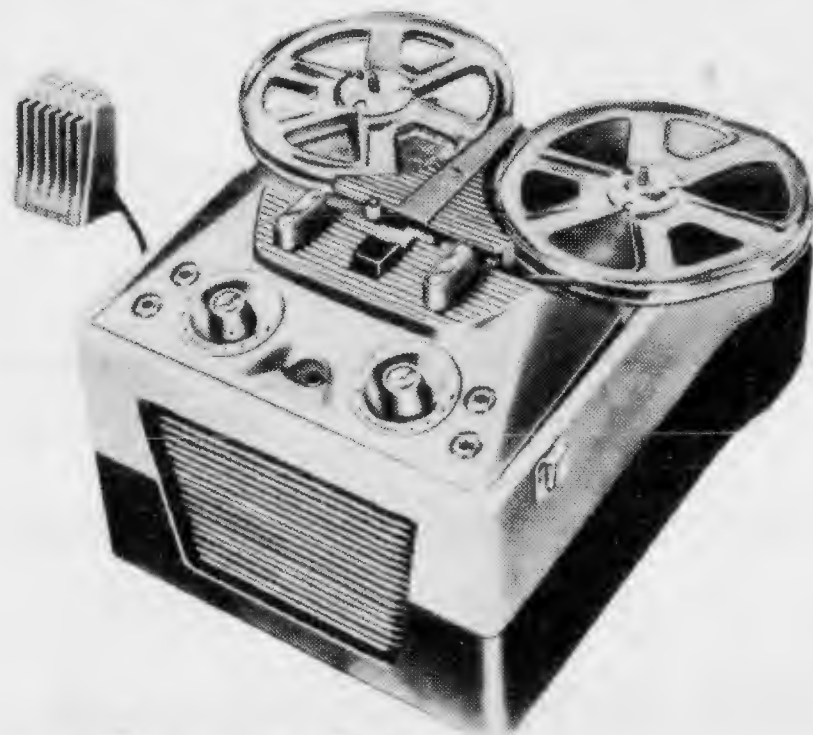
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June was a busy month for the various record companies. Several releases have been forthcoming on such labels as Decca, Sets in Order, Windsor and Western Jubilee.

Decca has released their first four records produced under the direction of Ed Gilmore. Ed does the calling and music is furnished by The Boom-Chuck Boys. Included in the four records are two Contra dances, "Hay-Maker's Jig" and "Canadian Breakdown," and two Quadrilles, "Grand Square Quadrille" and "Pioneer Quadrille." The other four sides are made up of the ever popular "Old Fashioned Girl," "Between Those Ladies," "Lady Be Good" and "Pick Up Your Corner." "Lady Be Good" is a new singing call by Ed.

Doc Alumbaugh ("Mr. Windsor") tells us that in order to do full justice to the music for the two new dances, a new orchestra was organized and especially trained. The band is known as the Californians and made up of eight topnotch musicians from the Southern California area.

Sets In Order is entering the Round Dance field and has for its initial release "In Old Monterey" and "Cocoanut Grove." (SIO 3003/04) "Monterey" is a slow, flow-

Sets in Order

ing waltz and was first introduced at Asilomar by the originators, Ralph and Eve Maxhimer. "Cocoanut Grove," written by Murle and Ariel Marquis of North Hollywood, Calif., is a lilting two-step with a touch of the islands in it.

Sets In Order's hoedown release of the month is SIO 2043/44—"Dance Around Molly" and "Katy, There's a Bug on Me." Music by The Prairie Boys.

Latest release from Windsor is 7614, "Missouri Waltz" and "A Pretty Girl Dressed in Blue." (See page 12, this issue). Both dances are by Buzz Glass, the originator of "Blue Pacific Waltz" and "Capistrano Waltz."

Western Jubilee has come out with a very fine recording of "Sheik of Araby" both with and without calls. Also from Jubilee come two new singing calls, "Chinatown, My Chinatown" and "Toot, Toot Tootsie." Music is by Schroeder's Playboys and calling by Mike Michele.

An interesting sidelight on the current popularity of "Sheik of Araby," (see page 16, this issue) is that it isn't at all a brand new dance. It was written by Cliff Roe of Duarte, Calif., some two years ago and he called it at his dances. Some of the other callers nibbled at it but it didn't really get going until Joe Lewis, the Dallas thrush, got hold of it and started calling it, making the phrase, "The Sheik of *Squaraby*!" This "sold" the call and it was recognized as a nice, harmonious pattern to a zingy and familiar tune. Bows to Cliff, who must be sitting back enjoying the way his dance is zooming; and to Joe, for his contribution.

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RECORDS

We would like to commend the California Round Dance Teachers' Association for a fine job of balance in their selection of old and new rounds for the dance of the month. This month they have chosen the old favorite, "Black Hawk Waltz" done in the following manner:

BLACK HAWK WALTZ

Music: "Black Hawk Waltz" Capitol CAS4015, Folkcraft 1046, Imperial 1006, MacGregor 309, L. Shaw 103.

Formation: Couples in closed dance position, M facing LOD.

Directions for M, W does counterpart.

Measures

Pattern

PART A

1-4 Balance forward, back; waltz left, 2, 3; around, 2, 3;

Balance fwd on M's L for 1 full measure, balance back on R 1 full measure. Starting fwd on L foot, do 2 CCW (L face) turning waltzes making 1 complete turn and advancing CCW around hall to end in starting position.

5-16 Repeat measures 1-4 three more times.

PART B

17-20 Cross over; over; over, side, behind; point, —, —;

Now facing partner and holding both hands, M still facing LOD, cross over in front on L foot and hold for the measure. Cross over in front on R foot and hold for the measure. Cross over in front on L foot again (ct. 1), step to R side on R foot (ct. 2), step L behind R (ct. 3). Point R toe to R side and hold for the measure. Couple moves away from center of room. (W crosses over in front on R, then over on L, over on R, steps to side on L, behind with R, points L to L side.)

21-24 Cross over; over; over, side, behind; point, —, —;

Repeat measures 17-20 starting on opposite feet, thus moving towards center of room.

25-32 Repeat measures 17-24.



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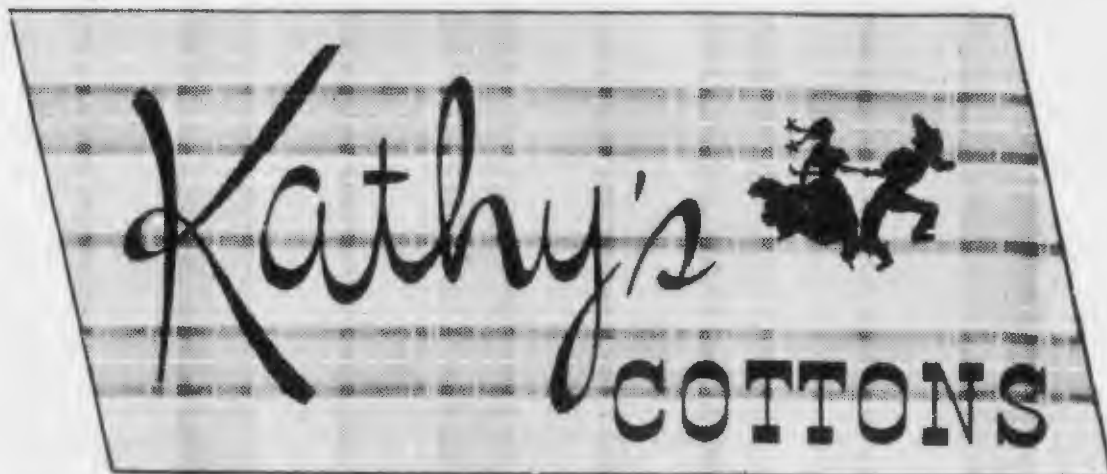
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